



Historical Interruption and Continuity Attitude in Recent Changes in Architecture of Historical Iranian Fabrics*

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ABSTRACT: Review and continuation of the physical evidence can be pursued over a long period in Iranian architecture; however, the architecture of modernity occurred in persistence of Iranian architecture. The past architecture and discontinuity can be the factors deemed to avoid identity. Facing tradition against contemporary ideas is now a challenge in many primeval countries. Lack of intimacy and compliance has grown up so that fewer ones can establish a logical architectural connection with the past. Gaps in the historical structures are often visible all over the country. This paper is examining the historical break in the continuum or dimension of the recent historical contexts relying on the opinion of experts in this field. For this purpose, two different concepts are studied to achieve the new categories available in the recent events of the last six decades. The questions in this research are as follows: a. Have the experts named the recent developments in architecture of historical context and to what extent do they believe in discontinuity or break? b. What are the categories available about the issue of continuity and stability in the two historical contexts? Based on the research methodology, this article is a comprehensive review of the existing resources and library records in case of historical break or continuum. After summing up the new categories, for providing reliable data, resulted survey and reports were amended by interviewing the experts. Snowball sampling method was used in this research. At first, experts were divided into three groups according to their opinions. The first two groups believe that discontinuity and deviance is happening in the last decade but the third groups believe this is related to the all-historical periods.

Keywords: Continuity Attitude, Interruption Attitude, Historical Cities, Contemporary and History Relationship.

INTRODUCTION

In recent years, the term traditional architecture is used to express the concept of historical Iranian architecture despite of excluding the antiquity and value of this architecture. The term traditional architecture is usually applied to some kind of Persian architecture which has been used in a particular period that might be outdated now. Unfortunately, more than having the concept of something noble and worthwhile to the mind,

it is going to be archaism. Perhaps the starting point of this innovation can be found in the extreme policies of Pahlavi Kingdom with the emphasis on the conflicts of old and new as a word, the transformation of the old to ancient. Looking for such thoughts that causes to destroy or suffer a fundamental change for many of the historical contexts which were dynamic and lively in Qajar period were the results of Iranian architecture and process until

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that day.

Ancient structures in Iran with historical background contexts reminds the way of life, production, supply, social relationships and deep linking with the natural environment, and several other complex issues. The new development and expansion of the cities next to the old contexts, is another part of the concept of life and social relationships. On the one hand, there is a cultural richness of the past with its extensions that suggest a form of organic life. On the other hand, there is a new dissonant image with contrasting pressures that impose the ancient sections experiencing irreparable problems (Mohammad Moradi, 1989, p. 147). A record of a sacred, pure and simple life was a major cause of the beauty and attractiveness of the old centers of cities in Iran. Moreover, economy and productivity, and certainly human kind was valuable. However, at least in our country modern life and its urban architectural tools have caused a man to be unvalued with some kind of alienation (Ibid, p. 150). Iranian man is neglecting himself and is suffering because he involved in routine works and recurring.

METHODOLOGY

As the basis for reviewing the existing literature, reviewing and synthesizing the literature pertaining to 'Continuity and Interruption Attitude', a new conceptual framework was generated. Some databases (such as: Scopus, Science Direct, & Google Scholar) were browsed in 'abstract, title, and keyword'. By excluding non-empirical papers, a total of 100 original research papers including journal articles, conference articles, and book chapters were found.

We also used some non-empirical and older papers to analyze and interpret these data and find research gaps. By this approach, it was possible to identify and categorize the main factors and approaches.

REVIEWING CONCEPTS

Explanation of Continuity and Stability

Continuity is the maintenance of continuous action or operation over time. Everything that is able to meet biological needs of more than one generation with appropriate response is qualified and thus over time. Concept of continuity refers not only to the human life but also to its quality. Hassan Nazif believes that Iranian architecture is one of the richest native architecture with noteworthy shapes of achievements in the world.

Having passed through Islamic era, it transits to one of the successful samples of conceptual architecture, moral and mystical. At the same time, the impact of architectural frameworks as a society culture represents concepts and meanings significantly (Nazif, 2013, p. 57). In studying historical variation, there are some fixed principles and doctrine as the background of Iranian architecture in which violation somehow causes changes in humanity and biological pattern. Therefore, any productivity regarding these fixed principles and doctrine will be stable and justified with a warranted continuity. What Gideon in the past had in mind about the concept of continuity was stability and changes, disregarding all changes, based on being permanent and immobile (Gideon, 2011). Meantime, stability, continuity and unflinching are the main features of the Iranian architecture and that is because of live cultural criteria and major factor of immortality (Christopher, 2002). The definition of continuing by Saremi is: the architecture of the past, during the last decades and up to 40 or 50 years ago, has always been changing, procreation, scanning and rebuilding. With the arrival of semi modern western architecture to Iran, the architecture before and after the constitutional era often resembled the architecture of the past with no contrast with the surrounding (Saremi, 1989, p. 89). At the same time, referring to past seems to be an individual trend; if not, typical buildings in the large cities had the best patterns. However, what occurred in the contexts of society is different now¹ (Mirinejad, 2013, p. 97).

Babak Ahmadi defines continuity as, the values and the properties over time and lasting along with new changes (continuity and change). The continuation is a hermeneutic feature, which is changing, and steady and this means that it has a significant quality, which can transform any time (Ahmadi, 2002). Schultz knowing that the principle of continuity in architecture does not depend on the given time and place, expresses that it could have both standard framework and a form of concepts and meanings. Subject of the continuity in architecture can be found in the three areas:

a. Moral; b. Pattern (eternal sample); c. Form (Schultz, 2009).

Naghizade defines traditional Iranian architecture as: architectures without historical discontinuity and with an impact of practices, tracing the truth and innovation of Iranians in contrast with other civilizations in the basis of worldview Iranian-Islamic culture, through culture and dynamism, and filtered by permanent evolution which conducted the producers of architectural and



urban monuments (Naghizade, 1998, p. 80). This kind of architecture is timeless and placeless and depends on the way of its manifestation according to the facilities available and the different environmental conditions (Ibid, p. 1377). Some applications of continuity in architectural terminology are mentioned in brief:

A. The persistence of history, studying the history of architecture shows that some principles are repeated. Architects try to promote these principles to achieve a desirable point (Memarian, 2014).

B. Social-cultural persistence, social and cultural features make various architectural forms in different ways. After some time, these properties will often become the spiritual, historical and cultural heritage. The importance of this legacy is to maintain them and improve its continuity. These all emphasize on the value of the architecture and its impact on the next generation of architectural evolution and continuity.

C. The natural continuation and its role in architecture expresses long term and durable structures that represent a perspective capable of the necessary changes, without any disturbances. Relationship between the Iranians especially Iranian Muslims with nature and living in nature are perhaps the best interpretation for this feature which is due to an inherent attributes of Iranian behavior. The biological patterns that can be seen in the pristine country villages attest to this fact.

Concept of Separation and Discontinuity

Interlacing social classes and borders of different styles are the difficulties of studying Iranian architecture and history (Rajabi, 1976, p. 121). Traditional Iranian architecture changed in an era and there was some kind of alienation due to lack of comprehensive and necessary infrastructures which ever been with architecture (Naghizade, 1998, p. 80). Because of the massive changes taking place in society, Iranian architecture has had many developments. Thus, this architecture with gradual evolution since constitutional Qajar period was in another path (Banimasoud, 2010). Beginning of the contemporary period is the beginning of the vast changes in all fields. The new sight of political, economic, social, and cultural and methods of modern life display the historical contexts and new architecture that express new thoughts (Mokhtari, 2011). Other theories and attitudes related to individuals or concepts associated with continuity and break are discussed in the following.

Mirmiran started a discussion about the subject of continuity of past architecture before Pahlavi era in Iran and the crisis of contemporary architecture that faced

chaos, anarchy and discontinuity. Addressing the history of architecture in Iran and learning from it, he focuses on the foundation of these topics. Moreover, when historical reasons for the motion of continuity can be found, then the principles of foundations and patterns will be discovered. The perpetuation and continuity in architecture was the target that Mirmiran followed. From his point of view, two main plans after the emergence of the first Pahlavi architecture can be seen in the architecture of Iran. First plan is noticed during the current architecture of the past, but have taken advantages of various tools, which had different results (Memarian, 2008). He believes that world architecture has been affected by Iranian architecture for about 3000 years. Other styles of architecture such as the architecture of Egypt and Greece had little effect in a limited time. European architecture had more methodic effect. However, Iran does not contribute to its past nowadays but this has always been a concern in the last century (Afshar Naderi, 1995). In fact, the idea of addressing the historical continuity by Mirmiran and other people was formed since decadence and deviance of the architecture and urban contexts and its consequences were understood.

DIFFERENT POINTS OF VIEW ABOUT THE HISTORICAL EXPERIENCE OR DISCONTINUITY IN IRAN

There are different perspectives among the ideas of social theorists and historians about the cultural landscape of Iran. They are generally divided into two categories. One idea is "affiliation or accumulation of historical experience" and the other is "perspective of historical discontinuity or break".

A. The historical accumulation of experience, achieving the idea of historical continuity: the idea of continuity and permanence or continuity of Iranian history and culture is supported by some historians, social theorists and architects all over the last thousand years. The theorists believe that Iranians have a unique spiritual and eternal nature; however, there has been one culture in which all the political challenges as the framework or the continuation of the Iranian cultural identity have been used throughout history. That means in contrast to the view of the historical discontinuity, Iranians have always been evolutionary and in historical development. Zarinkoob is one of the best exponents of this historical perspective. Many historians have supported the idea of the continuity of the historical and cultural identity of the Iranians in recent decades. These historians argue that



even the advent of Islam in Iran could not have caused any separation in Iranian cultural identity. However, there is an idea that the Iranians after being Islamic not only in religion, but also in lifestyle, knowledge, science, philosophy, arts and technology, were able to manage civilization of the Islamic community. These historians believe that even the Mongol invasions could not afford the historical break. However, somewhere else they discuss that discontinuity is due to the changes that have occurred in recent decades (Fazeli, 2011, p. 54).

The relationship between the history, architecture and urban contexts, is based on the historical phenomenon inevitably. One should analyze all historical events in respect to architecture and urban context considering the bonds governing them. Torbati and Poornaderi believe that the experiences in the past architecture of Iran have always been a traditional model. Maintaining the continuity of these traditions in order to meet the new requirements, have been the basis for renaissance with exquisite works that were accepted by the community at the same time. Iranian architecture has never been detached from traditions at any time. According to the requirements of the times, usually the last designs were developed and added to evolutionary trends in architecture (Moravej Torbati & Poornaderi, 2013, p. 61). Sobatsani discusses that Iranian Empire has always been continuously evolved in architecture and had a logical link with that specific time which is not practiced nowadays (Sobatsani, 2014, p. 49). On the other hand, there are many heterogeneous and homogeneous opinions. Some believe the existent of modernity in Iran, more than discontinuity of culture and history in Iranian society that has engendered Iranian native civilization. Proponents of modernity, such as Milani, Tavakoli, Taraghi and Fazeli, suggest that although Iran had a significant cultural developments in the time of modernity, these developments does not mean the cultural or historical obsolete Iran.

B. Historical discontinuity² in contrast to the accumulation of historical experience: Although major Iranian theorists are the proponents of a stable historical identity with the idea of historical integration, but some historians and theorists, do not agree with them. Meanwhile, Vaziri has clearly rejected the idea of historical continuity and stable identity more than others. In his book titled "Iran as the nation fiction" (1372 A.H. - 1993 A.D.), he describes the idea of national identity and historical continuity. Distinctly, Michel Foucault's ideas have played a major role in revising historical coherence. Foucault viewpoint is that we should emphasize on ideas such as discontinuities, irregularities and evolutions in the study of history, all of which have challenged theory

of historical continuity. He also states that throughout the life of man, we witness the emergence and decline of episteme or the systems of knowledge and our performance throughout history is based on the evolution of these systems of knowledge (Ibid, p. 55).

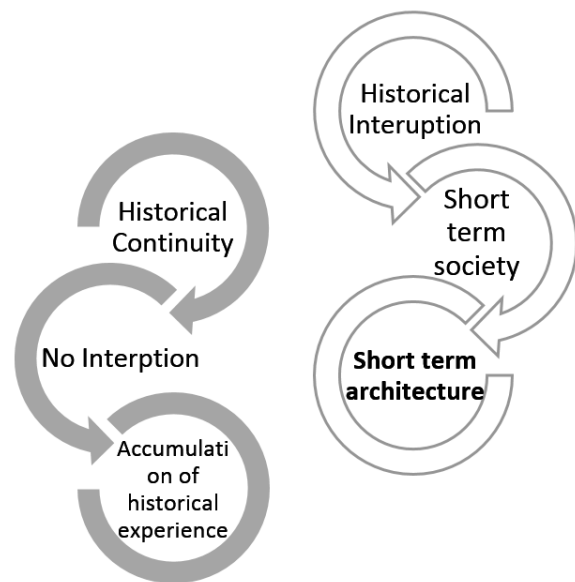


Fig. 1. The Process of Historical Thinking in Architecture in Disconnection

Rezagholi, affiliated with the previous article, believes folklore culture with various characteristics have caused the formation of Iran as an underdeveloped and tyrannical country. He considers it as one of the cultural problems of Iran and as an inseparable from of experience that leads to non-transferability of experience and insecurity (Rezagholi, 1994, p. 135). While some people are searching for the problem in the collective memory of the Iranian nation, they believe those historical events do not usually become "memory" and reliance on oral tradition is one of the obstacles to the accumulation of experience (Khadir, 2011, p. 47). Nevertheless, this article explicitly states that Iranian society and subsequently ancient context architecture experienced the transition from traditional to modern society very quickly without the necessary scientific, cultural and artistic infrastructure. In such a situation, the emergence of society and architecture in a heterogeneous form has been created for decades and is still ongoing (Ebrahimi & Islami, 2010, p. 3). With these historical ups and downs we found that more than getting advice or learning, we are repeating and duplicating.



CREATION OF A BREAK IN THE NATIVE ARCHITECTURE OF IRAN

The Iranian society has experienced transition in various stages of its history. The transition from tradition to modernity, which began about one century ago, has had many effects on Iranian society and, consequently, on the structure of historical texture. According to Ebrahimi and Islami, Iranian society nowadays lead the transition to networking. Some of its early infrastructure rely on communications and information technologies. Speeding up has reduced the occurrence of events, in contrary to the past; the transition from agriculture to the industry lasted for centuries. The transition to the electronic world and network is taking place in a shorter time and these changes are too fast that societies fail to recognize this situation, so they will face future shocks and consequences (Ebrahimi & Islami, 2010, p. 4).

Notice that proving the occurrence of the complete historical break in the Iranian architecture is not argued in this paper. We try to discuss the opposition to the changes in the last six decades in the architecture of the cities of Iran. Architectural discontinuity in Iran did not happen suddenly; this has been a process that has lasted more than a century and has undergone various stages. Three step can be recognized in this process:

He believes the culture and the glorious architecture of the West engaged the Iranian community from 1320 to 1350 A.D. Not only Iran, but also all third world countries have somehow suffered from this self-immolation and detaching from their culture and fast modernism. In the second Pahlavi period modernism in contemporary Iranian art created a turbulent market; however, prominent professors and intellectuals all tried to look to the arts of the West to enrich and promote the arts of native Iran. (Sobatsani, 2014, p. 51). Recent evidence suggests that the break in the architecture of Iranian historical textures was not created suddenly. That process has lasted for more than a century and has undergone different stages. It can be tracked in three steps:

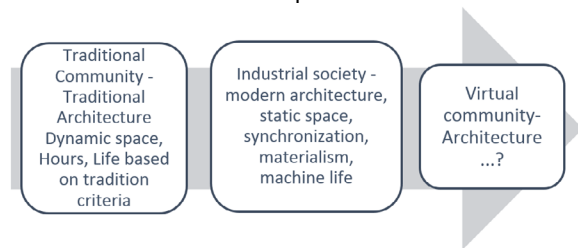


Fig. 2. The Process of Traditional Society to the Virtual Community

First, Introduction to Western Architecture: The first signs of emerging the traditional Iranian society with the Western worlds were during the journey of Qajar kings to Europe. The Iranian society was forced to be influenced and imitated as a neglected society against the “city of Farang”.

Second, Western architecture in Iran: With the start of the first Pahlavi regime in Iran, governmental and educational buildings and public service buildings like railway stations and airport were built for the first time in Iran, sometimes by Western architects and sometimes built by Iranian-educated architects in the west.

Third, Westernization of Iranian Architecture: Establishment of the first Iranian School of Architecture in Iran which gave value to educated architects and dimmed the role of traditional architects who made a radical change in Iranian architecture. The western architecture that has been limited in the past and used in particular buildings were taught in the heart of the country. The support of the more up-to-date educated architects made the native architects to work under the supervision of a well-educated architectural designers (Hojjat & Aghalatif, 2008).



Fig. 3. The Process of Westernization of Iranian Architecture

The era of these developments: the process of transformation began gradually and with small steps. Reformation since the constitutional movement has been slow and difficult until 1340s. Therefore, architects had the opportunity to understand the changes and find solutions to the general conditions of the community, as well as the recognition and fulfillment of the needs and requirements of the citizens. The beginning of the anarchy in the architecture of the country can be seen in the late 1340s and early 1350s, after the advent of the results of the land reform. On the other hand, disregarding the background and different structures and features of the region and villages of the country which had almost all the cultural heritage of the city and its countryside and a valuable collection of architectural forms of desert, mountains, forests and coastal cities, preparation of the similar urban and rural plans, caused the same massive and worthless city and countryside. Urban identity and citizenship faced a catastrophic crisis and fundamental problems due huge immigration to cities



through equivalent plans for preparation of cities and villages (Moazzami, 2013, p. 106).

DISCUSSION AND CONCLUSION

The life of a group of people in a historical context where they gain experience and resources, also their livelihood and their behavioral patterns were all based on the sequence and continuity of life in an appropriate system. Relationships and conditions of the historical context have implications over the form and framework; however, the frame is promoted and responsive to next generations. The excitement and violence of the Iranian people in recent decades, which had brought diverse and variable manner, is the result of constantly criticism and dissatisfaction.

Due to the interactions that have created a deep gap between the present and the past decades, the old and the new are not able to live peacefully. In fact, the words of history, tradition and culture have lost their authentic meaning and they are used only in terms of our archaeological curiosities. Obviously, the old contexts of Iranian cities are not only a valuable model, but they also offer valuable experience of the methods

of production and propagation of buildings and public/private spaces and the relationship between the designer and the constructor. Moreover, the old context can show us how to interact and evolve and what to do in order to continue living in the same context or other living spaces. Unfortunately, it seems that the experiences of modern development in our modern cities are negative. Today, the difference between the sight and the design is a measure to value something. Obviously, valuing inconsistency and differences, in contrast to the concept of interaction and continuity, is in conflict and causes disorder and isolation. Diversity in the form of buildings and thousands of different structures make a new problem every day. Some experts believe in complex difficulties by referring to the status of the historical context of the cities of Iran. The problems embedded in our culture, should develop strategies and policies to return to normal and right direction. One can admit that indifferences to the culture of the past life of Iran and the inaccuracy of the relation of human beings with relatives and environments on the various scales are starting points of the most problems in historical contexts today. Considering the historical continuity and historical breakdown of architecture, the viewpoints could be classified into three categories.

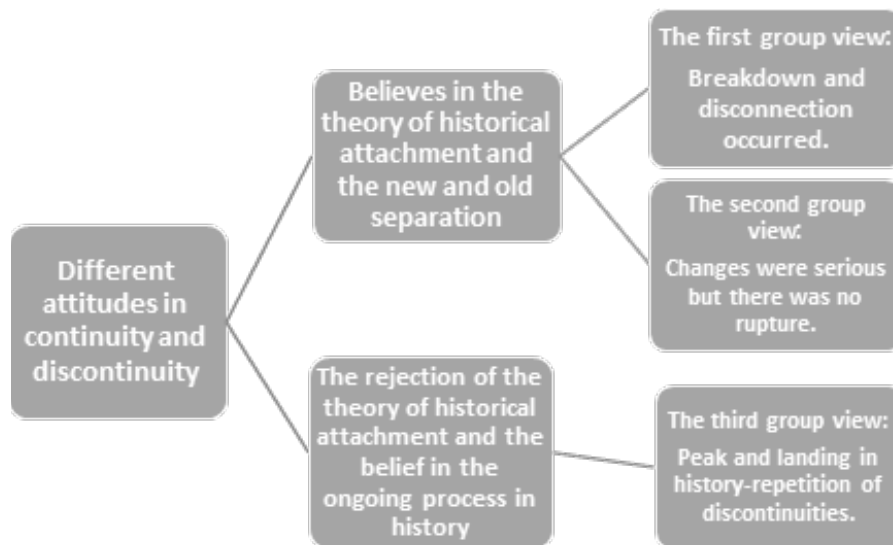


Fig. 4. The New Classifying of Different Theorists on the Continuity and Historical Interruption

The first group: a group that believes in historical continuity in architecture for the last few decades, and then, the discontinuity and historical breakdown. They also believe that the disconnection has taken place from the assets and old values. In other words, old and new are

contradicted. This point of view means that discontinuity, is the breakdown of all links, and there is no physical relationship with the past. Cultural continuity has changed completely and the relation of man with his environment is not sustainable and responsive. In that sense, the return



to the past is not accessible takes too long.

The second group: In spite of believing in historical continuity, this group still believe that the changes occurred radically and profoundly but have not led to absolute historical discontinuity. This group of researchers are looking for ways to restore the historical course to its original and try to maintain the detached era. They state that the old ideas are stranger and incompatible. Although right politics and new tactics will return it to historical continuity.

The third group: these researches believe that the history of society and the history of Iranian architecture change constantly. So, continuity is not permanent and and has been discontinued for some reason. Denial of

continuity in the olden days is actually questioning dynamism in the socio-historical space of Iran. In this sense, successive generations have not been successful in establishing cultural and biological relations and have always been oblivious to values. However, the transfer of generations in the Iranian culture have been institutionalized consecutively. The generalization of such a claim requires historical and indelible evidence. At the first level and in its context, persistence in all periods of time, preservation and dissemination of knowledge, ecology and modeling of the past is easily recognized. It is possible that some sub-issues have been subject to change sometimes, but many constants have been repeated in different periods.

Table 1. The Categorization of Researchers in the Three Emerging Groups in this Research and its Significance

	In Recent Decades	Historical Status Until the Present Century	In Recent Decades
The First Group	Ali Akbar Saremi (1989, p. 89)	Continuous movement	Disconnect from the past
	Mohammad Naghizade (1998), (2000, p. 80)	Architecture without discontinuity	Change path- Alienation from the past
	Asghar Mohammad Moradi (2016)	Continuous and uninterrupted	Discontinued from history
	Siegfried Gideon (2011)	Changes and Continuous together- fixed and persistent	
	Christopher Alexander (2007)	Longevity and immortality in architecture	
	Gholam Hossein Memarian (2008)	Repeat with upgrade	
	Hadi Mirmiran (Memarian, 2008)	Sustained Movement - 3000 Years Contribution in World Architecture Continuity	Chaos and discontinuity - today does not contribute to the continuity of world architecture.
	Abdol Hossein Zarinkoob (2011, p. 54)	Continuity in architecture and urban design	Discontinuity
	Moravej Torbati and Poornaderi (2013, p. 61)	Connected to previous centuries	
	Naser Sobatsani (2013, p. 49)	The logical relation to the preceding and later era	No relationship with the previous era
	Moazzami (2013, p. 104)		Passive breakdown - the crisis in architecture
	Saverio Moratori (Poormohammadi, 2011, p. 7)	More coherent and more consistent architecture	Imaginative designs
	Babak Ahmadi (2002)	Constant intrinsic over time with different appearances	
The Second Group	Nematollah Fazeli, Abbas Milani and Mohammad Tavakoli (Fazeli, 2011, p. 54)	Architecture with hhistorical development	Native modernization- Does not mean the history is outdated completely
	Soheil Miri (2013, p. 97)		Deviation in reference to the past
	Amir Banimasoud (2010)	Continuity and evolution in history	Extensive changes and redirects
	Mokhtari (2011)	Continuity in different era	District deflection



The Third Group	Michel Foucault (Moazzami, 2013)	History is a collection of discontinuities.
	Ali Rezagholi (1994, p. 135)	Peak movement and constant landing in history
	Mostafa Vaziri (Sobatsani, 2013, p. 55)	He denied the idea of a lasting identity and historical association and considered Iranians a fantasy nation.
	Mehrdad Khadir (2011, p. 47)	Reliance on oral tradition and historical forgetting-the architecture of Iran without historical memory
	Homayoun Katoozian	Short-term society, short-term culture and art (Worn architecture)

It follows from the division that in contrary to some existing perceptions, the difference between contemporary and pre-existing attitudes (in Iranian architecture) is not too much and it is even possible. to admit that they have the same foundation. While the distance between the post-modern eclectic architecture in Iran and architecture of the modern era looks great. In the architectural works of the modern Attributes

(functionally and physically) to historical patterns are observed, but beginning of postmodernism, despite the claim of historical revelation, indifference, deviation, and discrepancy are found in relation to pre-modern patterns. Indifference and postmodernism contradictions with architectural history are because of the lack in bases and points of measurement essentially.

END NOTE

1. At the desired time of Soheil Mirinejad, there were valuable historical structures apart from science and art of the day, next to the undesirable constructions and separation of all factors and products. The great architects such as Ardalan, Khalili, Amanat, Mirmiran, Seyhoon and etc. had their own explanation and different ideas about architecture at that time.

2. Michel Foucault in “Archaeology of knowledge” (1969) states: history has undergone overlapping trends that cannot be subordinated to a linear scheme or a single law. In spite of old trends, processes and fundamental structures, stable history wanted to show the existence of continuity in history. There is not any principle that unites and generalizes all phenomena in history. Post modernism states that history is a composition of discontinuities.



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